

NGAHUDANG CARITA ANU BAHEULA

(To Awaken An Ancient Story)

An Introduction to the Stories of Pantun Sunda

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bul kukus mendung ka manggung
nyambuung ka awang-awang
ka manggung neda papayung
ka pohaci neda suci
ka dewata neda maap
kuring dek diajar kidung
nya kidung carita pantun
ngahudang carita anubaheula

may the incense billow upward
spreading throughout the heavens
from the heavens I seek protection
to the goddesses I ask a blessing
to the gods I ask forgiveness
I wish to study kidung
yes, the kidung of the pantun story
to awaken an ancient story

kidung=a poem or song

PREFACE

Pantun Sunda is a ritual performance tradition practiced by primarily rural Sundanese throughout West Java¹. A *pantun* is a Sundanese epic narrative² traditionally recited by a solo male performer³ who utilizes narration, dialogue, and songs to relate tales of the ancestors. The *juru pantun* (pantun bard)⁴ accompanies himself with a *kacapi*, a (zither).⁵

A pantun typically recounts the initiation of a hero as he leaves his kingdom to seek “experiences, beautiful princesses to become his wives, supernatural power, other kingdoms to subject to his rule, the realization of a dream”⁶ (Rosidi 1984:143). After enduring hardships while attaining these goals, the hero finally returns to his kingdom to rule. Most of the stories are based on the exploits of heroic figures from the Pajajaran Dynasty, which was established in 1333 near present-day Bogor, West Java, and destroyed by Islamic forces in 1579. Pajajaran and its most famous king, popularly known as Prabu Siliwangi, symbolize the apotheosis of Sundanese self-rule.

The purpose of this volume is to make pantun Sunda accessible to an English-reading audience by introducing the reader to five popular stories from the pantun Sunda repertoire. My findings are based on sound and video recordings of performances, formal interviews, participant-observation, readings, and informal discussions conducted during fieldwork in West Java from August 1988 through March 1989. Although I collaborated with several performers of pantun during my

¹ “Pantun” in West Java refers to a performance genre and not to the well-known Malay form of poetry.

² Stories are variously called *pantun*, *cerita*, or *lakon*, but my collaborators in West Java prefer the term “pantun.”

³ The introduction of supporting musicians, ranging from one musician (*juru rebab* [bowed lute player], *juru alok* [singer/caller], or *pasinden* [female singer]) to a complete *gamelan* (gong-chime ensemble) is a recent phenomenon.

⁴ Literally, “pantun expert” or “pantun specialist,” or *tukang pantun* (pantun craftsman).

⁵ Historical sources also mention the use of *tarawangsa* (reviewed in Falk 1980:37--57).

⁶ “mencari pengalaman, puteri cantik bakal istri, kesaktian, kerajaan lain untuk ditaklukkan, membuktikan impian”

fieldwork, the primary informant for this study was Ki Enjum, one of the older generation of performers still active in West Java.

A brief introduction to the performance tradition precedes the synopses. For more information on contemporary performance practice of pantun Sunda, particularly the songs (*lagu*) interspersed throughout the performances, please refer to “The Music of Pantun Sunda, an Epic Narrative Tradition of West Java, Indonesia” (Weintraub 1990).

INTRODUCTION

The earliest written reference to pantun Sunda comes from a 1518 moral code, *Sanghyang Siksa Kandang Karesian*, which places the narratives before the major political, cultural, and religious influences in Sunda of *Mataram*, Central Java, and Islam, respectively. The manuscript reads:

Hayang nyaho di pantun ma: Langgalarang, Banyakcatra, Siliwangi, Haturwangi:
prepantun tanya.⁷

If you want to know about pantun, such as: Langgalarang, Banyakcatra,
Siliwangi, Haturwangi: ask the juru pantun.⁸

Around the turn of the twentieth century, a number of transcriptions, translations, descriptions, and analyses of pantun Sunda appeared in Dutch journals. A list of Dutch and other sources, categorized by story title, is given in F. S. Eringa's dissertation (1949:9--11). Two important recent works by Indonesian scholars (Rosidi 1973; Kartini et al, 1979/1980) provide further bibliographic information and some background information on performance practice. During 1970-1974, the well-known Sundanese author Ajip Rosidi recorded pantun from several areas throughout Sunda. The best versions were transcribed and published in separate volumes by the Proyek Penelitian Pantun and Folklore Sunda (Research project of Sundanese pantun and folklore).

To understand the place of pantun Sunda in Sundanese society, a few descriptive notes will be given here. The performance of a pantun is commissioned by a host family in conjunction with a *hajatan* (ritual feast). The purpose of the *hajatan* is to confer blessings on a rite of passage celebration (e.g., circumcision, wedding), an object (e.g., house), or a person. The *upacara netepkeun pare* (rice harvest ceremony) and the *ruatan* (purification ceremony) are other ritual occasions connected with the performance of pantun. The performance traditionally lasts the whole night (*sapeuting*

⁷ Danasasmita et al, 1987:83--84.

⁸ These titles are not known by juru pantun today, but as Van Zanten (1987:33) states, the stories may now appear under other names.

jeput); it begins in the evening, around 8 P.M., after people have performed the Islamic evening prayer (*isa*) and ends around 4 A.M. the following morning, before the morning prayer (*subuh*).⁹

The story for the *hajat* is chosen by the host in consultation with the *juru pantun*. The plot of the story should have some relationship to the purpose of the *hajat*. The correspondence is flexible; each *juru pantun* I interviewed had his own idea about which stories matched which occasions. The following is a list of the occasions and corresponding stories cited by Ki Enjum.¹⁰

Table 1. Correspondence between Occasion and Story (Ki Enjum)

OCCASION	STORY
<i>Panganten</i> (wedding)	<i>Mundinglaya di Kusumah Senjaya Guru</i>
<i>Sunatan</i> (circumcision)	<i>Panji Semirang Panggung Karaton</i>
<i>Upacara netepkeun pare</i> (rice harvest ceremony)	<i>Sulanjana</i>
<i>Ruatan</i> (purification of a person)	<i>Kumbakarna</i>
<i>Ruat Tumbal</i> (purification of a house or object)	<i>Panggung Karaton</i>

The relationship between story and occasion in table 1 is evident. A heroic tale such as *Panji Semirang* would be told in conjunction with a circumcision ceremony. A story that focuses on the relationship between two lovers would be appropriate for a *hajat* connected with a wedding. And as part of the rice harvest ceremony, *juru pantun* usually recite *Sulanjana* in which one of the story's main characters, Prabu Siliwangi, orders the community to make offerings and conduct special ceremonies to honor the Sundanese rice goddess, Nyi Pohaci Sanghyang Sri. As part of the

⁹ Shorter performances have been reported (Rosidi 1973:106).

¹⁰ Interview with Ki Enjum, 9/24/88.

Sulanjana tale, the juru pantun also instructs villagers on rice farming techniques, especially during *hama*, when disease or pests threaten to destroy the young paddy.

Changes that have occurred in Sundanese society as a result of Hindu, Javanese, and Islamic influences have been integrated into the pantun tradition and are very evident in contemporary performance practice. The active repertoires of even those juru pantun considered to be the most traditional in contemporary Sundanese society often include Islamic tales or stories that take place in kingdoms outside the domain of the Pajajaran Dynasty (in Cirebon, for example). Several juru pantun noted the introduction of Islamic characters into stories that predate the arrival of Islam in West Java.¹¹

The mode of presentation in pantun Sunda, which includes songs, texts, and jokes, reflects changing audience tastes and trends. In contemporary times, pantun Sunda is probably presented more as a form of entertainment than as a religious ritual. However, juru pantun, like *dalang* in the popular *wayang* (Indonesian puppet theatre), are respected for their wisdom in spiritual matters as well as their ability to entertain. Also, a secular form of pantun Sunda has arisen in recent years that parallels the ritual performance tradition. (For more information about recent changes in musical performance practice, see Weintraub 1990.)

Although pantun Sunda is still practiced in the rural areas of West Java, its presence in urban areas is limited to cultural displays and university-sponsored performances. Pantun lore, devoid of its traditional performance context, continues to be an important part of Sundanese identity in the cities. The urban literati in Bandung have used pantun stories as the source for novels, film, *Sendratari* (a “recently innovated [1961] dance drama with minimal or no verbal dialogue”),¹² western theatre productions, and *Gending Karesmen* (a staged drama using song to carry the drama) in an effort to preserve Sundanese identity, alert contemporary urban youth to the richness

¹¹ See, for example, the character Imun Hidayat, son of Nabi Sulaiman, in scene 5 of *Ciung Wanara*.

¹² Hardja Susilo, personal communication, 1/11/90.

of Sundanese culture, reinforce regional pride, and obtain fresh material for their own creative work.¹³ These productions have met with a mild degree of success, primarily in university and more established venues, and continue to win financial support from cultural institutions. In addition, Ajip Rosidi has published several pantun in Indonesian as short stories with the purpose of introducing Sundanese oral literature to a wider audience (see Rosidi 1985; 1961).

REPERTOIRE

Each juru pantun has his own stock of stories. Ki Enjum's active repertoire includes: 1) indigenous Sundanese stories; 2) *An-biya* tales (nonindigenous Islamic tales); 3) *babad Cirebon* (the chronicles of Cirebon, an important kingdom of the fifteenth-eighteenth centuries located on the north coast of Java, but culturally distinct from Central Java and Sunda), and 4) the story of Batara Kala (*Kumbakarna*), which is told exclusively for the purification of a person (ruatan). The stories included here are five of the most popular pantun from the repertoire of Ki Enjum.

Synopses of the stories are based on actual performances in Sundanese by Ki Enjum. The performances were recorded at the home of Pa Uking Sukri in Ujungberung, a city twelve kilometers east of Bandung, the cultural, economic, and political center of the Sundanese. I collaborated with my research assistant, Pa Yoseph Iskandar, on the synopses of the stories as well as on the transcriptions of songs used in three of the stories. These materials were compiled into four bound booklets and copies were deposited with Pa Yoseph Iskandar for use in Indonesia.

¹³ Pa Enoch Atmadibrata, personal communication, 2/5/89.

SYNOPSES OF FIVE STORIES

*Senjaya Guru*¹⁴

The first story in this collection concerns the prince Senjaya Guru, son of Prabu Siliwangi (king of Pajajaran), who is exiled along with his two wives after reading a secret divining manual, the *Pustaka Turun Tumurun*. In the forest, Senjaya Guru attains magical powers through meditation. Meanwhile, Nyi Mas Penglaras Rajunan Tapa, his first wife, is abducted and forced to marry another king. At the wedding ceremony, Senjaya Guru disguises himself as a juru pantun and defeats his wife's captors. The couple return to the kingdom of Kuta Waringin Girang, where Senjaya Guru's son rules.

The story of Senjaya Guru (not widely known among juru pantun) exhibits many of the classic structural characteristics of pantun Sunda. The hero is exiled from the security of the palace and begins his quest in the forest--a dark, dangerous place full of the unknown. He gains strength and magical power through meditation with assistance from the High God of the Universe. After proving his spiritual and physical strength through numerous tests, the hero returns home to rule.

Siliwangi is the popular name for Sri Baduga Maharaja, who ruled the Pajajaran kingdom from 1482 to 1521 (see Permana 1983-1984:2-3). However, there may have been more than one king known as Siliwangi. In the manuscript *Bujannga Manik*, dated around the end of the fifteenth century, *silih wangi* refers to a ruler; *silih* means "to replace" and *wangi* is literally the sweet fragrance, or figuratively the atmosphere or leadership associated with the reign of a particular king. Sundanese scholars postulate

¹⁴ Recorded in Ujungberung, West Java, 9/15/88.

"to replace" and *wangi* is literally the sweet fragrance, or figuratively the atmosphere or leadership associated with the reign of a particular king. Sundanese scholars postulate that the name Siliwangi may have referred to a number of different kings within this royal succession.

Another typical structural characteristic of pantun Sunda is the occurrence of events in several different locations: palace, town square, forest, sky, and heaven. I have divided the stories into scenes to reflect this characteristic feature. In performance, the juru pantun uses music, a song or an instrumental piece, to connect scenes. For example, a travelling song (*lagu jalan*) follows the character as he moves from one location to the next. To increase the audience's interest in the performance, the juru pantun inserts names of villages and towns familiar to the audience into the songs; the character passes the familiar places on his way to the next location.

Senjaya Guru

Scene I

Once upon a time, in the powerful kingdom of Pajajaran, there lived a king, Prabu Siliwangi, who was attended by his minister, Patih Yuda Permana.

Prabu Siliwangi had a beautiful wife named Nyi Mas Tambak Larang, and one son known as Pangeran Senjaya Guru, or Prince Senjaya Guru.

Prince Senjaya Guru had two wives. The first was named Nyi Mas Penglaras Rajunan Tapa, who at the time of this story was five-months pregnant. The second was named Nyi Mas Larang Mantri Kembang, who was one-month pregnant.

The story begins in the palace. Prabu Siliwangi asks his minister to call his most trusted advisor, Uwa Batara Lengser. Uwa Batara Lengser, who is asleep in the rice barn, is shaken awake. After dressing in his best outfit he is ready to face the king.

“Why have I been called my king?” the lengser asks.

“I am having a problem with my son, lengser. He refuses to eat and he cares nothing about his appearance. What can be done about this situation, my wise friend?”

The lengser has no immediate answer. They finally decide to call in Prince Senjaya Guru himself to face the king.

“My son, why have you been looking so gloomy lately?”

“I’m sorry, father. It is because I wish for something.”

“What is it you wish for? Tell us the truth, do you wish to become king? You have my blessing! I am already old and it is time for you to carry on as rightful heir to the throne.”

“It is not that---I do not want to take over the throne. I want to read the *Pustaka Turun Tumurun*,¹⁵ the book of the ancestors, which will surely tell me the future.”

“Forget about this wish, my son, because if I let you read that book, it will only bring disaster to you and this kingdom. You will never have peace in this home again!”

Senjaya Guru is not convinced; he is determined to read the *Pustaka Turun Tumurun*. Prabu Siliwangi finally decides to enlist the help of his wife, Nyi Mas Tambak Larang, to discourage their son's wishes:

¹⁵ A book that describes events during the reigns of hereditary rulers from generation to generation.

“My son, it is better not to argue with your parents. Follow your father's advice,” she says.

Senjaya Guru refuses to let go of his strong desire, and Prabu Siliwangi is forced to take action. He suddenly draws a *duhung*¹⁶ from his waist to try to scare the boy. Senjaya Guru is caught totally unaware. He jockeys for position as his father faces him with the weapon. Senjaya Guru would rather die fighting than give up his wish to read the secret *Pustaka Turun Tumurun*.

Seeing his son intent on a good fight, Prabu Siliwangi becomes startled as well. He had pulled the weapon only to scare his son and did not expect a real fight. Disgusted, he throws the sword as far away as possible. The room becomes tense and Prabu Siliwangi begins feeling increasingly distressed. He leaves the palace with his wife to bathe in the Jambangan Situ Bagendra.

Scene II

While his father and mother bathe, and without letting Patih Yuda Permana and Uwa Batara Lengser know what he is doing, Senjaya Guru searches for the secret *Pustaka Turun Tumurun* in each of the forty palace rooms. The book is found lying on his father's bed. Senjaya Guru reads it and is shocked by its contents. Inside it says, “Whomever reads this divining manual must immediately be exiled.”

Senjaya Guru feels regret for what he has done but feels compelled to leave the palace.

Scene III

At the bathing place, Prabu Siliwangi suddenly feels a chill. Seeing this, Nyi Mas Tambak Larang knows something is wrong:

“I suspect that the *Pustaka* has been opened by our son.”

The king and queen quickly return to the palace. Upon seeing his parents, Senjaya Guru immediately gets up and offers his respectful greetings. He asks the King's forgiveness and explains that he has indeed opened the secret book.

Prabu Siliwangi and Nyi Mas Tambak Larang are surprised, but at this point nothing can be done except do as the book commands. Senjaya Guru bids his parents good-bye. Nyi Mas Tambak Larang cries for her son to stay, knowing that he must go.

¹⁶ A type of sword

“And what about your two wives, both of whom are pregnant?” asks Prabu Siliwangi.

“It is up to them,” answers Senjaya Guru, “whether they wish to come along or stay at the palace.”

Both wives, Nyi Mas Penglaras Rajunan Tapa and Nyi Mas Larang Mantri Kembang, are called and asked what they would like to do. Both decide to follow their husband on his journey. And so the three are exiled from the palace.

Scene IV

Senjaya Guru and his two wives enter forest after forest not knowing their destination. While on the journey, Nyi Mas Larang Mantri Kembang loses her balance and falls, only to be bitten by a large snake, Naga Wulung.

Senjaya Guru immediately kneels down on the nearest rock to meditate.

Scene V

Back at the palace, Nyi Mas Tambak Larang cannot control her grief at her eldest son's departure. She pleads with her husband to retrieve their wandering son. She even threatens to leave if Prabu Siliwangi does not consent to look for their son. The king, out of love for his wife, obeys her request. Using his supernatural power, he flies to the heavens to find his son's whereabouts. From the sky, he can see Senjaya Guru meditating on the rock.

Scene VI

During his meditation, Prince Senjaya Guru is approached by a very large tiger. The tiger is a transformation of the king Prabu Siliwangi. Senjaya Guru gets up and draws his sword, a gift from his father. But when he points the sword at the tiger, it suddenly droops, robbed of its strength. Senjaya Guru is then compelled to pronounce the Ajian Panyinglar, a spell to chase away danger. The tiger is transformed back into the form of Prabu Siliwangi, who is now invisible to Senjaya Guru.

Prabu Siliwangi creates a force of heat as strong as the heat of seven suns. Sanjaya Guru screams as the burning heat overwhelms him. Using his own supernatural powers, he creates rain to combat the heat's power. The heat is quelled by the rain. In response, Prabu Siliwangi creates a hurricane to get rid of the strong rain.

Finally, Senjaya Guru issues forth another spell. But his father counters it by pronouncing the Ajian Sima, which has the power to frighten people. Senjaya Guru

and his two wives become frightened beyond belief. However, Senjaya Guru has one spell left that is invincible, and it forces Prabu Siliwangi to return home.

At the palace, Prabu Siliwangi explains to the queen that his strength could not compare with that of his son. Perhaps Senjaya Guru has already received from the High God assurance and the power to repel any dangerous force. Nyi Mas Tambak Larang accepts Senjaya Guru's fate.

Scene VII

Senjaya Guru and Nyi Mas Penglaras Rajunan Tapa run from the place where they encountered Prabu Siliwangi as fast as possible to the top of a hill. Unfortunately, they both collide with a *lame* tree and become unconscious. Nyi Mas Penglaras Rajunan Tapa, five-months pregnant, miscarries.

The event is witnessed by Sunan Ambu¹⁷ from Swargamaniloka (also called Kahiangnan), the place of the gods. The miscarried baby is brought back to life and transformed into a dog, Si Nyentir. Si Nyentir is ordered by Sunan Ambu to accompany the two wanderers.

With Si Nyentir tagging along, Senjaya Guru and Nyi Mas Penglaras Rajunan Tapa head for the Cipamali River.¹⁸ There they meet a very wise monk. The monk advises them to return home to Pajajaran.

On their way home, the travelers stop at a town square in the kingdom of Kutawaringin Girang. They decide to rest under a *beringin* tree.

Scene VIII

At the palace of Kutawaringin Girang, the king in power is Prabu Munding Jamparing, and his prime minister is Patih Munding Waringin. Prabu Munding Jamparing has one younger sister named Nyi Mas Aci Waringin.

Nyi Mas Aci Waringin had a dream that a strong wind opened the mosquito net in her room. When the wind had gone, fireflies appeared. In her dream, the fireflies turned into a tiger. The dream was interpreted by the lengser¹⁹ in a joking manner, which made Nyi Mas Aci Waringin nervous.

¹⁷ The Sundanese mother goddess.

¹⁸ Rigg (1862:91) states that the Cipamali River "was of old the boundary between the Sunda and Javanese districts. It means the river of Prohibition, or [sic] which it is sacredly forbidden to pass."

¹⁹ Each king employed his own lengser; this lengser is not the one who serves the kingdom of Pajajaran.

The lengser and Nyi Mas Aci Waringin are ordered by the king to patrol the town square. Under a beringin tree, they both notice a ray of light emanating from Senjaya Guru, his wife, and Si Nyentir. They are awakened by the lengser and brought to the king of Kutawaringin Girang. Realizing the lineage of his guests, the king orders Senjaya Guru to marry his younger sister, Nyi Mas Aci Waringin. Senjaya Guru's first wife consents and a festive marriage party begins.

Scene IX

The story moves to the kingdom of Kuta Langlayang. The king who rules there is Prabu Kuntan Manglayang, and his prime minister is Patih Durga Sengara. The strong and brave king has yet to marry and wishes to have a wife from the kingdom of Kutawaringin Girang, specifically Nyi Mas Aci Waringin. He orders his prime minister to abduct her and bring her back to the palace.

Patih Durga Sengara flies to view the kingdom of Kutawaringin Girang from the sky. He sees a large party going on. From the sky, the prime minister pronounces the Aji Panyirep, a spell that makes everybody fall asleep. Only Uwa Batara Lengser remains awake, but eventually he falls asleep too.

Patih Durga Sengara is confused because in the palace there are two beautiful princesses. He doesn't know which one is Nyi Mas Aci Waringin so he guesses. He guesses wrong and mistakenly takes Nyi Mas Penglaras Rajunan Tapa.

The princess cries and screams on the way to Kuta Langlayang and calls for her husband, Senjaya Guru, to rescue her.

Upon their arrival in Kuta Langlayang, Prabu Kuntan Manglayang is very mad. He orders Patih Durga Sengara to kidnap Prabu Munding Jamparing and Prince Senjaya Guru. The minister again heads for the sky in the direction of Kutawaringin Girang. A fight ensues between the minister and Prabu Munding Jamparing; the latter is thrown into the Cipunagara River and is transformed into a white crocodile. Senjaya Guru saves himself by escaping to the forest. Patih Durga Sengara returns to Kuta Langlayang, his journey a failure.

Scene X

Nyi Mas Penglaras Rajunan Tapa, who is presumed to be Nyi Mas Aci Waringin, is forced to prepare herself to marry Prabu Kuntan Manglayang. Her refusal infuriates the king. The frightened princess then feigns consent and makes several requests.

Her first request is that the king construct a *papanggungan*, a three hundred-meter-high platform in the shape of a castle, above the Cipunagara River. The king agrees. Her second request is that a road to the castle be made of gold so she will not have to tread on the ground. Because of his great love for Nyi Mas Rajunan Tapa, the king consents. The princess also asks that the river be dammed. The king agrees to construct the dam, but it is consistently destroyed by a white crocodile, who is really an incarnation of Prabu Munding Jamparing, the benevolent king.

The third time the dam is destroyed, the crocodile is discovered responsible. A battle ensues between Prabu Kuntan Manglayang and the white crocodile. The crocodile flees to the base of the river, where the encroaching king pronounces the Gada Limpung, a spell that can destroy the enemy.

During this time, Nyi Mas Penglaras Rajunan Tapa issues her last request: to call a juru pantun to the wedding. The prime minister finds forty juru pantun and places them all in a building called Gedung Baja. The forty all play kacapi the same way and the noise sounds like bees buzzing. The princess is disappointed with the juru pantun. Finally, the minister becomes so mad that he burns the building and the juru pantun in it. Nyi Mas Panglaras Rajunan Tapa again requests that a juru pantun be found, but this time one who can *really* tell a story. The minister sets out again to find one.

Scene XI

The tale moves to a dense forest where we find Senjaya Guru and his dog, Si Nyentir. They have just arrived at a *ladang*²⁰ owned by Aki and Nini.²¹

Senjaya Guru asks for protection from Aki and Nini and is taken in as their child. Using his magical powers, Aki is able to predict Senjaya Guru's future. He orders Senjaya Guru to disguise himself as an old man and gives him the name Aki Pantun.

Aki Pantun, alias Senjaya Guru, heads for the kingdom of Kuta Langlayang, accompanied by his faithful dog, Si Nyentir. At the *alun-alun* (town square), they come across Patih Durga Sengara, who is looking for a juru pantun to satisfy the wishes of the princess in the palace. Aki Pantun is brought to the papanggungan. The princess, Nyi Mas Penglaras Rajunan Tapa, is very happy to see a juru pantun, especially one followed by Si Nyentir, whom she recognizes.

²⁰ A dry unirrigated rice field.

²¹ Generic names for grandfather and grandmother.

Prabu Kuntan Manglayang is made to wait in the lower floor while the juru pantun performs above.

Aki Pantun begins playing the kacapi and reciting a tale of the kingdom of Pajajaran. The princess is intrigued.

She asks, "Which Pajajaran kingdom are you singing about?"

"Pajajaran of the past," the juru pantun answers.

Then Aki Pantun narrates the story of Prabu Siliwangi.

The princess asks, "Which Prabu Siliwangi?"

"Prabu Siliwangi of the past," he answers.

Aki Pantun continues the story of the son of Prabu Siliwangi who was exiled from the Pajajaran kingdom because he had mistakenly read the secret *Pustaka Turun Tumurun*. The prince's name was Senjaya Guru.

Nyi Mas Penglaras Rajunan Tapa leaps to her feet and embraces Aki Pantun, who is instantly returned to his original form, that of Prince Senjaya Guru.

Prabu Kuntan Manglayang becomes very angry and ascends the papanggungan. While on the stairs, he is confronted by Si Nyentir. Si Nyentir chases the king down and forces him into a forest. Prabu Kuntan Manglayang is ripped apart and killed by the wild dog.

Scene XII

A confused Patih Durga Sengara encounters Si Nyentir. The wild dog chases the minister, who runs in fear. He runs outside and the dog follows. He flies to the sky, but the dog is able to follow.

The entire scene is viewed from above by Sunan Ambu in Kahiangan. Sunan Ambu cannot let the minister die because he is destined to become a holy man in the future. Si Nyentir, the wild dog, is imprisoned by Sunan Ambu. The minister thanks her.

Si Nyentir is put into a cauldron of scalding hot water to dissolve him into a kind of porridge. Sunan Ambu fans the contents of the pot with the Baju Hikmat, a holy cloth. Si Nyentir is transformed into a knight and given the name Raden Rangka Katimpal Mundinglari Sumbangjaya Menak Pajajaran, or simply Raden Rangka Katimpal.

Raden Rangka Katimpal and Patih Durga Sengara are ordered to find Senjaya Guru and Nyi Mas Penglaras Rajunan Tapa. They thank Sunan Ambu and head for Kuta Langlayang.

Scene XIII

Senjaya Guru and Nyi Mas Penglaras Rajunan Tapa are surprised to see the knight Raden Rangga Katimpal with Patih Durga Sengara. They are even more surprised to hear that the knight is actually Senjaya Guru's son. What follows is a show of strength, not in the use of arms but magical powers, between Senjaya Guru and his supposed son. Each "weapon" of Senjaya Guru is countered by one of Raden Rangga Katimpal. Finally, the knight is able to make *sate* (beef on a skewer) out of water.

Senjaya Guru asks the minister Patih Durga Sengara about the origins of this remarkable boy. The minister then recounts the story of the boy's creation. It all becomes clear to Senjaya Guru. Together with his overjoyed wife, Senjaya Guru hugs his long lost "son."

Because Prabu Munding Jamparing must remain in the form of a crocodile and now rules all the animals of the waters, Raden Rangga Katimpal is given the kingdom of Kutawaringin Girang, which also includes the kingdom of Kuta Langlayang. There are two ministers, Patih Durga Sengara and Patih Munding Waringin.

Both of Senjaya Guru's wives are left at Kutawaringin Girang, while Senjaya Guru leaves to see his father at Pajajaran.

Scene XIV

At the court of Pajajaran, Senjaya Guru recounts his experiences and sufferings while in exile. Prabu Siliwangi and his wife Nyi Mas Tambak Larang express their astonishment and joy. Senjaya Guru is asked if he would like to become king of Pajajaran. But Senjaya Guru again refuses because there are other princes from Prabu Siliwangi's other wives who should receive the throne. The king acknowledges the wisdom of his son's words. He bequeathes the secret book, *Pustaka Turun Temurun*, to Senjaya Guru; the book will later be passed on to his son, Raden Rangga Katimpal.

Senjaya Guru takes leave of his parents to return to his wives in the kingdom of Kutawaringin Girang and to guide his son, Raden Rangga Katimpal.

Prabu Siliwangi and Nyi Mas Tambak Larang offer their blessing as Senjaya Guru returns happily to the kingdom of Kutawaringin Girang.

Mundinglaya di Kusumah is one of the most popular pantun Sunda known throughout West Java. Mundinglaya's mother, Nyai Padmawati, dreams about the Lalayang Salaka Domas, a secret teaching. Unless it is obtained, the queen will be killed and the kingdom of Pajajaran endangered. The prize is guarded by seven supernatural guardians in heaven. Mundinglaya ascends to heaven to save his mother and the kingdom. He is killed by the supernatural guardians and then brought back to life by a compassionate female deity, Pohaci Wirumananggay. Using newly acquired spiritual powers, he defeats the heavenly guardians of the secret teaching and brings it back to Pajajaran.

There is a great deal of regional variety among performances of pantun Sunda in West Java. Differences in styles are based on geography, dialect, and importance of certain stories and songs to a region. The relationship between characters can also vary in different versions of the same story. In Ki Enjum's version of *Mundinglaya di Kusumah*, the queen Gambirwangi gives birth to Dewi Asri. Her future husband and the hero of the story, Mundinglaya di Kusumah, is the son of Prabu Siliwangi, the king of Pajajaran. In another version of the story by the famous juru pantun Ki Aceng Tamadipura (summarized in Kartini 1974:ii), Mundinglaya and Dewi Asri are twins born to Nyi Mas Gambirwangi. Their father is Geger Malela (who, in Ki Enjum's version, is Gambirwangi's eldest son). The twins are separated at birth but are later reunited and married.

Another important character who makes an appearance in almost all pantun Sunda is Uwa Bataru Lengser, the supernatural clown character. The lengser is the king's most

²² Recorded in Ujungberung, West Java, 1/5/89.

trusted servant and the queen's closest confidante, similar to the court jester in western theatre. According to Soepandi and Atmadibrata (1983:23), the comic lengser scenes relieve the audience's fatigue, an important consideration during all-night performances (in the wayang, the comic characters appear in the middle of the night just as the audience is growing tired). The lengser is an archetypal Sundanese character: he is carefree, direct, dresses simply, tells jokes, and sometimes gets himself into trouble. In this story, the two lengser characters from opposing kingdoms (each king has his own lengser) confront each other in the forest. They engage in the Sundanese custom of *pancakaki*, a "geneology game," in which people attempt to ascertain their relationship (and status) to each other by discussing their geneologies. In this case, however, the mischievous lengser from Pajajaran dismisses the other lengser's attempt to play *pancakaki*, insisting early on that they have no relation in common.

Mundinglaya di Kusumah

Scene 1

This story takes place in the Pajajaran kingdom, which is ruled by the just and wise King Prabu Siliwangi.

His two prime ministers are Patih Kidang Pananjung and Patih Gelap Nyawang.

The king has two wives. The first wife is named Nyi Mas Raja Mantri. His second wife's name is Nyi Mas Padnawati. From Nyi Mas Raja Mantri, the king has a son, Prabu Guru Gantangan, who rules the area of Kuta Barang. His wife is Nyi Mas Ratna Inten.

The king is advised by the oldest man in the kingdom, he who is close to the hearts of the people, Uwa Batara Lengser.

The king calls his trusted advisor, Uwa Batara Lengser, to discuss a matter of great importance.

The lengser dresses in his finest attire for his audience with the king.

He asks, "Why have I been called, my king?"

Prabu Siliwangi explains that he has been thinking about his second wife, Nyi Mas Padnawati. For a long time she looks as if she's been suffering from a broken heart.

Finally, Nyi Mas Padnawati is called to face the king.

He asks, "What is weighing so heavily in your thoughts that you refuse to eat and care nothing about your appearance, my beautiful wife?"

"I am sorry, my king, but my thoughts have been solely on bearing a child," the queen answers.

The king is taken aback. The ministers are also surprised. The king answers that having a child is not easy; children are granted by God.

Nyi Mas Padnawati is well aware of this; she also believes in her husband's magical powers. She asks him to meditate and ask for God's help.

Scene II

After one month passes, Prabu Siliwangi's wish is granted. His wife becomes pregnant. In her condition, the queen has a strong craving for ripe *honje* fruit.

Everyone present in the kingdom is confused because *honje* fruit are not in season. But all the queen thinks about is eating ripe *honje* fruit.

The king orders the lengser to find the fruit and bring it to the kingdom. Confused, the lengser goes on his way.

Scene III

The lengser from Pajajaran goes from province to province searching for the honje. He enters forest after forest and finally ends up in one forest called Negeri Karang Siluman, ruled by Patih Gajah Siluman.

In this forest, two ripe honje are growing. Uwa Batara Lengser Pajajaran is very happy but also scared because the fruit is the property of Patih Gajah Siluman.

The lengser asks permission to take the honje and it is granted.

Scene IV

The story moves to the kingdom of Muara Beres, ruled by Nyi Mas Gambirwangi, who has just replaced her deceased husband. The queen is advised by her ministers, Patih Gajah Sampulu and Patih Serengga Wayang.

The queen has one grown son, Raden Geger Malela. She is three months pregnant.

Nyi Mas Gambirwangi also craves honje fruit. The entire kingdom is up in arms about where to find a ripe honje. The lengser of the Muara Beres kingdom is ordered to find the fruit to fulfill the wishes of his queen.

Meanwhile, the lengser from Pajajaran returns home happily. But on his journey, he meets the lengser from Muara Beres.

The two lengsers greet each other. They discover that each has been searching for the same thing. Uwa Batara Lengser Muara Beres asks that the fruit be divided equally so that both can get what they need. But the lengser from Pajajaran refuses. The refusal inevitably results in a fight.

After some amount of time, it is obvious the lengsers are equal in strength. They are both so tired at the end of the battle that all they can do is spit in each other's faces.

Hearing the commotion, Patih Gajah Siluman approaches the two battling lengsers. They are ordered to explain why they are fighting.

After hearing both sides, Patih Gajah Siluman decides to divide the honje equally on one condition.

“If Nyi Mas Padnawati gives birth to a baby boy, he must be named Mundinglaya di Kusumah. If Nyi Mas Gambirwangi gives birth to a baby girl, she must be given the name Nyi Mas Dewi Asri. And when these babies are grown, they must be married!”

The condition is accepted by Uwa Batara Lengser Pajajaran and Uwa Batara Lengser Muara Beres. Both return to their respective kingdoms.

Scene V

Uwa Batara Lengser arrives in Pajajaran and nervously recounts his adventures.

Prabu Siliwangi asks why the lengser is so nervous. The lengser is compelled to explain the condition imposed by Patih Gajah Siluman.

Surprisingly, Nyi Mas Padnawati agrees to the condition. Several months later, she gives birth to a baby boy and names him Raden Mundinglaya di Kusumah, or Prince Mundinglaya di Kusumah.

Scene VI

Uwa Batara Lengser Muara Beres arrives at his kingdom, and he tells of his adventures as well as the condition imposed upon the two royal families. Nyi Mas Gambirwangi agrees.

After several months, she gives birth to a baby girl and names her Nyi Mas Dewi Asri.

Scene VII

The news of Mundinglaya's birth reaches Prabu Guru Gantangan in Kuta Barang. He immediately goes to Pajajaran.

Prabu Guru Gantangan tells Nyi Mas Padnawati that he wishes to look after the boy.

After careful consideration, Mundinglaya is given over to his elder brother and taken to Kuta Barang.

In Kuta Barang, Mundinglaya grows into a handsome youth. Many tales are told about his time there.

Nyi Mas Ratna Inten, the wife of Guru Gantangan, cannot resist the young boy, who is now seven years old. She forgets her husband and constantly talks about Mundinglaya.

Of course Prabu Guru Gantangan becomes angry and jealous. As a result, Mundinglaya is jailed in an iron cage. He asks forgiveness but does not receive it.

Scene VIII

The news of Mundinglaya's jailing reaches the two prime ministers of Pajajaran, Patih Kidang Pananjung and Patih Gelap Nyawang.

Both ministers are so upset that they immediately set out for Kuta Barang. They meet Prabu Guru Gantangan and force him to explain the reason for Mundinglaya's imprisonment. Prabu Guru Gantangan tells them that it was Mundinglaya who caused the queen to forget about him, her husband. The ministers are of a different opinion. They believe that Prabu Guru Gantangan is afraid of losing the inheritance of Pajajaran to the younger heir, Mundinglaya di Kusumah.

The ministers leave Kuta Barang to find Mundinglaya.

Using magical powers, the two ministers break through the iron bars of Mundinglaya's cage and take him back to Pajajaran.

Scene IX

At the palace of Pajajaran, Nyi Mas Padnawati relates a dream she had to Prabu Siliwangi. She dreamt she saw the Lalayang Salaka Domas (The teaching of perfect life) carefully guarded by Guriang Tujuh (the seven heavenly beings). According to the dream, whoever captures the Lalayang Salaka Domas will be noble and victorious for the rest of his life.

“Where is this Lalayang Sasaka Domas located?” the king asks.

“It is at Sajabaning Langit (The other sky),” answers Nyi Mas Padnawati.

“And how does one get there?” the king asks.

The queen does not know. No one knows the way. Prabu Siliwangi becomes increasingly worried about this problem. His mind is constantly on the Lalayang Salaka Domas. The king becomes sick with worry.

His illness causes Nyi Mas Raja Mantri, his first wife, to become angry. She blames his illness on Nyi Mas Padnawati. Nyi Mas Raja Mantri convinces the king of Nyi Mas Padnawati's alleged trickery and he too becomes angry.

Finally, Prabu Siliwangi issues an order to Nyi Mas Padnawati: she must find the Lalayang Salaka Domas or be decapitated. Nyi Mas Padnawati is grieved to hear of her king's order.

The lengser goes to Kuta Barang to get Guru Gantangan. They travel to Pajajaran.

Back at the palace, Padnawati explains the situation to Guru Gantangan. Precisely at this time, Mundinglaya arrives at Pajajaran accompanied by the two ministers.

Nyi Mas Padnawati asks for her son's help. She explains the seriousness of the order. Mundinglaya is prepared to find the Lalayang Salaka Domas. Her heart urges him to stay but she knows he must go.

Mundinglaya asks Prabu Siliwangi's permission to leave the kingdom. Permission is granted. Mundinglaya, with the two ministers again at his side, leaves Pajajaran.

Scene X

Mundinglaya performs spiritual exercises with the two ministers. He obtains spiritual knowledge and also learns that his future wife will be Nyi Mas Dewi Asri from Muara Beres.

He wishes to see his future bride so he leaves for Muara Beres. Gelap Nyawang stays behind to build a boat for Mundinglaya.

In Muara Beres, Dewi Asri dreams about a tiger. Mundinglaya arrives shortly thereafter. Upon seeing Dewi Asri for the first time, Mundinglaya is overwhelmed by her beauty. Dewi Asri in turn falls instantly in love with Mundinglaya.

They exchange vows and promise to be faithful to each other and to fulfill their vows at a later time.

Mundinglaya leaves to seek the Lalayang Salaka Domas. He takes the boat built by Gelap Nyawang.

Scene XI

On his journey, Mundinglaya is stopped by the giant Jonggrang Kalapitung. The giant is hungry so he catches Mundinglaya and swallows him.

Mundinglaya has magical powers. While in the mouth of the giant, Mundinglaya begins kicking the gums of the monster. In the throat of the giant, Mundinglaya finds magic formulae (*jimat*) owned by Jonggrang Kalapitung and takes them.

Suddenly the giant Jonggrang Kalapitung asks for Mundinglaya's forgiveness. Mundinglaya also asks forgiveness and to be shown the way to Sajabaning Langit.

Using the spells obtained from Jonggrang Kalapitung, Mundinglaya is able to fly to the heavens. Both ministers wait loyally on the coast.

While in flight, Mundinglaya meets Pohaci Wirumananggay. She instructs him to meditate to gain strength for the coming journey.

In the sky Mundinglaya is noticed by Guriang Tujuh, the seven heavenly guardians. After a short fight, Mundinglaya is captured and strangled to death.

His spirit departs his body for Kahangan, the place of the gods, where Pohaci Wirumananggay lives. Pohaci Wirumananggay feels compassion for the young hero's spirit. Pohaci believes that Mundinglaya died before his time. His soul is placed back into his body.

Mundinglaya comes back to life and immediately enters into battle with Guriang Tujuh. Possessing new powers obtained from Pohaci Wirumananggay, Mundinglaya is invincible against Guriang Tujuh. With a magic sword, Guriang Tujuh is sliced into pieces. But Guriang Tujuh comes back to life as one being with the name Munding Sangkala Wisesa.

Munding Sangkala Wisesa submits to Mundinglaya and the Lalayang Salaka Domas is handed over.

Scene XII

The story moves back to Kuta Barang. Prabu Guru Gantangan adopts a child named Sunten Jaya. Sunten Jaya is strong and brave but cruel.

One day Sunten Jaya discusses with his father his desire to take a wife. His father supports the idea, and they both set off for Muara Beres to propose to Nyi Mas Dewi Asri.

Nyi Mas Gambirwangi, Dewi Asri's mother, is happy with the proposal. But the girl is already promised to Mundinglaya di Kusumah.

Nyi Mas Gambirwangi and her elder sibling Geger Malela have heard that Mundinglaya will never return because he has been devoured by Guriang Tujuh.

Dewi Asri refuses the new proposal, arguing that Mundinglaya's death is only hearsay.

In anger Nyi Mas Gambirwangi threatens her insolent daughter. Finally, the young girl is forced to accept Sunten Jaya's proposal on the condition that he will build her a palace in Muara Beres. He agrees and Sunten Jaya departs.

Scene XIII

The Pajajaran delegation goes to Muara Beres to begin preparations for the palace.

Munding Sangkala Wisesa descends to meet the two ministers waiting back on earth. The ministers are shocked to see Munding Sangkala Wisesa. Seeing no sign of Mundinglaya, they presume he has been subdued by the visitor. A fight ensues. Mundinglaya arrives in time to break up the melee and explains the misunderstanding.

Using his magical powers, Mundinglaya senses what has happened to his beloved, Nyi Mas Dewi Asri.

With Pohaci Wirumananggay's blessing, Mundinglaya and the two ministers leave for Muara Beres. Meanwhile, Munding Sangkala Wisesa lies fast asleep in front of the boat.

It is not long before the three arrive in Muara Beres. They are not strong enough in number to show themselves so they hide beneath a tree in a garden and wait for Dewi Asri to come out.

The date for the wedding is near. Princess Dewi Asri still refuses to accept marriage to Sunten Jaya. With the help of the lengser, she flees to the garden.

Mundinglaya, waiting in the garden, is startled. He hears his princess crying.

With the magical powers of the lengser from Muara Beres, Mundinglaya is called. Suddenly, he appears from under the tree. Dewi Asri runs to the prince with longing and tears.

Mundinglaya asks if Dewi Asri is still loyal to him and, if so, why did she accept Sunten Jaya's proposal. She answers that it was her mother's wish.

Hearing this, Mundinglaya calls Munding Sangkala Wisesa, who is still asleep. The giant immediately awakens and sets off for Muara Beres. Forests and mountains are razed in his attempt to get there quickly.

Dewi Asri is startled at the giant's arrival, but Mundinglaya quickly explains the true identity of the giant.

Munding Sangkala Wisesa is ordered to battle Sunten Jaya. He hastily and angrily leaves for Muara Beres. He extracts a tree from the ground and throws it at the palace. The palace is damaged.

Patih Gajah Sampulu learns of the damage and leads an attack on the giant. Munding Sangkala Wisesa kills the minister by ripping out his intestines.

The second minister, Patih Serengga Wayang, battles the giant and is killed in the same way.

Patih Kutabarang, Guru Gantangan's prime minister, is also present in Muara Beres, and he is killed by Munding Sangkala Wisesa.

Seeing the three ministers killed off, Geger Malela, the elder brother of Nyi Mas Dewi Asri, becomes incensed. He fights the giant. Their strength is evenly matched and they fight to a draw.

Munding Sangkala Wisesa asks his opponent, Geger Malela,
“What is your true identity?”

“I am Geger Malela, the elder brother of Nyi Mas Dewi Asri, the daughter of Nyi Mas Gambirwangi.”

Hearing this, Munding Sangkala Wisesa submits to Geger Malela. Startled, Geger Malela asks in return the true identity of his opponent.

“I am Munding Sangkala Wisesa alias Guriang Tunggal, the incarnation of Guriang Tujuh, who was subdued by Mundinglaya di Kusumah.”

Mundinglaya and Dewi Asri leave for Muara Beres. Confusion arises in the kingdom as to who was the first to propose. Sunten Jaya insists on the validity of his marriage vow to Dewi Asri because he was the first to propose. A judge from Pajajaran is called in. He questions the *lengser* of Muara Beres, who explains the condition imposed by Patih Gajah Siluman long ago that united the prince and princess.

The judge decides that Mundinglaya was indeed Dewi Asri's first suitor. The judge leaves the palace. A battle takes place between Sunten Jaya and Munding Sangkala Wisesa. Sunten Jaya is thrown and pinned down in the middle of the forest. He returns home disappointed. Munding Sangkala leaves for Muara Beres.

The prince and princess have a festive marriage ceremony at which all the traditional musical instruments of Muara Beres, including *angklung*, *calung*, and *kendang penca*²³ are played.

²³ Angklung are bamboo rattles; calung are bamboo idiophones; and kendang penca is the drum and shawm ensemble that accompanies martial arts.

Scene XIV

Mundinglaya returns to Pajajaran. Back at the Pajajaran palace, Nyi Mas Raja Mantri is angry because King Prabu Siliwangi is still seriously ill and is becoming thin. She blames Nyi Mas Padnawati for his fate.

The queen decides to sentence Nyi Mas Padnawati to death and the king agrees. The execution will be carried out immediately by Algojo in the Pajajaran public square.

However, Mundinglaya and his consort arrive at the Pajajaran square in time to save Nyi Mas Padnawati. Mundinglaya is startled to find his mother in such dire straits. Nyi Mas Padnawati is so happy to see her son alive that she faints.

Prabu Siliwangi asks Mundinglaya about the treasure, Lalayang Salaka Domas.

Immediately, Mundinglaya di Kusumah produces the treasure. Nyi Mas Padnawati is spared. Mundinglaya builds a kingdom in Palau Putri.

The third story in the collection, *Ciung Wanara*, concerns the exploits of the hero Ciung Wanara, who is abandoned as a baby but grows up to discover his true identity as heir to the throne of Pajajaran. Ciung Wanara's quest leads to a fight with his brother (whose identity remains unknown to Ciung Wanara), Hariang Banga. The fight ends in a draw. Upon realizing their true relationship, the brothers decide to divide the island of Java into two parts: the eastern part, dominated by the kingdom of Majapahit, and the western part, which will be ruled by the Pajajaran Dynasty.

This story is a *dongeng sasakala*, a tale that explains the origin of a place or historical event. In addition to telling how the island of Java was divided into two parts, the story explains how Ciung Wanara got his name. It also explains why certain areas in Sumatra contain gold: one of the Sundanese characters in the story hurls a gold dish from Java that lands on Sumatra.

²⁴ Recorded in Ujungberung, West Java, 2/15/89.

Ciung Wanara

Scene I

The story takes place in the land of Galih Pakuan, which is ruled by the wise king, Prabu Permana Dikusumah. He has two queens, Dewi Pangrenyep and Naganingrum.

To carry out his every command, the king has the minister Patih Arya Kabondan and the oldest man in the land, Uwa Batara Lengser.

Patih Arya Kabondan has been depressed lately because he has not yet taken a wife. He often daydreams about how good it would be to occupy the king's position, with two beautiful wives always at his side.

The king can sense that Patih Arya Kabondan is troubled. The minister is summoned to explain. He cannot hide his true thoughts and feelings about coveting the king's position.

After listening to the minister's confession, the king, with only the lengser as witness, hands the kingdom over to Patih Arya Kabondan. The minister is overwhelmed with joy.

Before taking his leave of the palace, Prabu Permana Dikusumah makes one stipulation: "Make sure you stay away from my wives!"

The minister agrees. In an instant, the king disappears to meditate at Gunung Padang under the name of Pendita Ajar Sukaresi.

Scene II

Patih Arya Kabondan takes over the kingdom using the title Prabu Permana Dikusumah. He assumes the identity of the king and spreads the word throughout the kingdom that the king has recovered his youth.

The party celebrating the return of Prabu Permana Dikusumah's youth is accompanied by many traditional performing arts, offered by the people as a symbol of their devotion to the king. The people arrive in Galih Pakuan and they bring their instruments.

At the queen's palace, Dewi Pangrenyep and Naganingrum are amazed to hear that the king has recovered his youth. The lengser is called to bring both *putri* to the palace. They prepare to meet the king and leave for the alun-alun (town square). Both see the king in his new form and are amazed. A feeling of increased desire overtakes both of them. They do not recognize the true identity of the new king.

The minister is overcome with lust for the two beautiful queens.

That night, Naganingrum dreams about a bright ray of light inside her body as well as inside Dewi Pangrenyep's palace. The interpretation is that both putri will give birth. She goes to the new king and relates the dream to him. He refuses to believe the prophecy. She also tells the false king that in the dream, Naganingrum met Pendita Ajar Sukaresi, who told her that she was pregnant.

The lengser is sent to Gunung Padang to find and bring back Pendita Ajar Sukaresi to prove or disprove the prophecy.

Scene III

Both putri return to the palace. While waiting for the lengser to return, the king orders Naganingrum to put a *bokor kencana* (gold bowl) over her stomach, beneath her dress. Dewi Pangrenyep is ordered to do the same with a *kawali*, a kind of pot.

Shortly thereafter, the monk arrives with the lengser. He is immediately asked whether the two queens are pregnant.

“It is true, they are both pregnant,” he answers.

The king becomes angry. The gold dish and the pot are exposed. The objects are thrown far from sight, the gold dish falling in Sumatra and the pot forming the area of Kawali, in present-day Ciamis.

The king initiates a battle with the monk. However, the monk cannot be defeated because of his supernatural powers. Pendita Ajar Sukaresi becomes enlightened in battle and allows his soul to escape from his body when he is killed. The king is very happy to see this, believing he has prevailed in battle. The spirit of the monk travels to Gunung Padang and takes root there in the form of a snake named Nagawiru.

Scene IV

The monk's prediction is indeed correct. After a short time, Dewi Pangrenyep becomes pregnant. After nine months, Dewi Pangrenyep gives birth to a baby boy named Hariang Banga. Naganingrum has yet to give birth.

The king goes to Naganingrum. He asks her to come into his chamber and remove the fleas from his scalp. The king falls asleep. From the stomach of Naganingrum a voice says, “Hey, cruel and despotic king, you will await my sentence!”

The king is awakened. Immediately he calls Pangrenyep to devise a plan.

After twelve months of pregnancy, Naganingrum is ready to give birth. Pangrenyep acts as her midwife. Naganingrum's eyes and ears are filled with hot wax.

Her mouth is sewn shut and her hands are tied behind her back. She is told this is the best way to give birth and she complies.

The baby is born and is immediately replaced with a dog by Pangrenyep. The real baby is put with an egg in an iron cage and floated down the Citanduy River. The king and the lengser return to the kingdom.

The king becomes incensed when he finds out Naganingrum has given birth to a dog! He orders Naganingrum thrown into the jungle and killed. But the lengser, who is in charge of the order, disobeys the king and sets the queen free in the forest. Naganingrum asks for God's help in her time of trouble. The lengser returns to the palace. There, a party for Hariang Banga, now the undisputed heir to the throne, takes place.

Scene V

Beside the Citanduy River a man sits meditating. His name is Imun Hidayat, the son of Nabi Sulaiman.²⁵

He sees a cage floating down the river. Using his magical powers, he creates a flood that causes the cage to float to the shore. He changes into a white crocodile and jumps into the water. He pushes the cage to the shore.

Aki and Nini Balangantrang, who are husband and wife, do not have any children. Aki is a fisherman on the Citanduy River. Aki dreams that he sees the moon and the sun shining on him. Nini says the dream means a child will soon come. They go to the river.

The cage is found by the couple and they take it home. On the way, they open the cage and find the boy. They return home with him and their fate suddenly changes. Nini wakes up to find herself in a beautiful home. They adopt the boy as their son.

Scene VI

The boy grows up. One day he asks, "Who are my real parents?"

Nini and Aki tell the boy of his true identity using their powers to see the past.

Aki and the boy go into the forest to find a pea shooter to hunt with. They go deeper into the forest to hunt. They travel further and further.

²⁵ The prophet Solomon.

The story tells how the boy got his name. That day in the forest, he sees a bird named Ciung and an animal named Wanara. The two names are combined into one: Ciung Wanara. The boy and his father return home to Geger Sunten.

Word is spread that the Galih Pakuan Palace will soon be holding a cock-fighting competition. The young boy wishes to enter the contest but has no animal to fight with.

Aki remembers the egg that was found in the cage with the baby. According to Aki, the egg must be hatched by the snake Nagawiru. Aki leaves to seek the snake, alias Pandita Ajar Sukaresi, alias the original Prabu Permana Dikusumah.

Scene VII

The egg is cracked and hatches a rooster. It has white and yellow feathers and so is named Si Putih Kuning. The fighting cock is brought to Galih Pakuan.

The rooster is entered into a competition with Hariang Banga's rooster, Si Kapak Ranjang. The contest is wagered thus: If Hariang Banga loses, the entire western half of the kingdom will be given to Ciung Wanara. If Ciung Wanara loses, he will be decapitated.

Si Kapak Ranjang is no match for Si Putih Kuning.

Ciung Wanara asks for his prize but is refused. A battle begins and goes on for several days, moving to the Cipamali River. Finally, the two, who are equal in strength, realize they are brothers. Hariang Banga settles the wager by giving Ciung Wanara the western half of the kingdom, which becomes Pajajaran. Hariang Banga retains the eastern half, which becomes Majapahit.

Scene VIII

Ciung Wanara returns to Galih Pakuan and meets with Uwa Batara Lengser. He asks about his mother. The lengser reveals that he knows the queen's whereabouts and can retrieve her from the forest. Naganingrum returns. She cries at the sight of her long-lost son.

Ciung Wanara learns the truth of the past. Permana Dikusumah, alias Patih Kabondan, and Dewi Pangrenyep, are imprisoned.

News comes from Hariang Banga in Majapahit. He requests that his parents be let free. Ciung Wanara, the kind new king of Galih Pakuan, agrees to their release.

Lutung Kasarung, the fourth story in the collection, bears similarities to the story of Cinderella. Guru Minda descends to earth as a *lutung* (black monkey). He is captured as a prize for the king of Pasir Batang, who will soon hand over the kingdom to his youngest daughter, Nyi Mas Purbasari. The *lutung* and Purbasari become friends. After their father's departure, jealous elder sisters exile Purbasari and the monkey. The eldest sister, Purbararang, takes the throne. After a series of contests with Purbararang (in which the *lutung* changes into a handsome prince), Purbasari regains the throne.

Although this story is entitled "*Lutung Kasarung*" (and sometimes "*Guruminda*") after one of the story's male characters, the main character is really the princess Purbasari. In this and several other ancient Sundanese tales, the central female character is more important than, or at least as important as, the central male character. (See, also, Dayang Sumbi in the famous tale *Sangkuriang*). *Lutung Kasarung* is dominated by female characters. The story begins in Kahiangan, where Sunan Ambu, the Sundanese mother goddess, resides. She is assisted by *pohaci*, female dieties, who carry out her commands. On earth, the king of Pasir Batang has only daughters and one will be chosen to become ruler of the powerful kingdom.

The story integrates the parallel quests of Guruminda and Purbasari. Guruminda is sent from heaven to earth to realize a dream in which he visualized the earthly manifestation of his mother. Purbasari's exile begins in the forest where she gains spiritual and physical strength that she will use later in a series of contests with her eldest sister. However, Purbasari's victory ultimately depends on her relationship with

²⁶ Recorded in Ujungberung, West Java, 3/15/89.

Sunan Ambu and the pohaci, who intervene and ensure her success in the contest. As Lutung Kasarung says before the contest begins, "Don't worry, Sunan Ambu is on your side."

Lutung Kasarung

Scene I

The mother goddess resides in Kahiangan (Suwargaloka), the abode of the gods. Her name is Sunan Ambu. Sunan Ambu is assisted by the heavenly dieties Pohaci Wirumananggay, Pohaci Dangdayang Turusingati, Pohaci Kuningnyar Putih, and Pohaci Sinti Nimangkasih.

All the pohaci are distraught because Sunan Ambu has been looking so depressed lately. Pohaci Wirumananggay gathers her strength to ask the source of Sunan Ambu's distress.

“What is possibly weighing so heavily on your head?”

“Oh, pohaci, to tell you the truth, I have been thinking about my poor child, Guruminda, who refuses to eat and sleep all day.”

“Perhaps we should summon Guruminda to come and explain.”

Sunan Ambu agrees. Pohaci Wirumananggay leaves immediately to meet with Guruminda. She explains the nature of her visit. Guruminda understands and agrees to follow and pay a respectful visit to his mother, Sunan Ambu.

“My brave son, what is the reason for your sadness. Your mother is ready to help you, my beloved,” implores the almighty goddess.

“I am forced to explain, mother. I have had a foreboding dream.”

“What kind of dream?”

“I dreamt that I met with a beautiful princess whose face was exactly like yours, mother,” explains the prince, bowing his head in shame.

Hearing the dream, Sunan Ambu begins to cry.

“Who is this beautiful princess, mother?”

“You will have to descend to the earth to find out. In the natural world there exists this princess of whom you have dreamt.”

“If that be so . . . ”

“Wait, my child. It is not so easy for a god to marry someone from the earthly sphere. First you must endure certain tests.

One of these is a test from me. We'll begin now. Try to find your mother!"

Sunan Ambu immediately disappears. Guruminda is alert. He breaks a jar by throwing it against the wall. Sunan Ambu comes out from the broken jar.

Then Guruminda is stabbed by a sacred kris.²⁷ Guruminda is unscathed as the weapon becomes soft and droops.

Guruminda is ordered to make sate out of water. He thrusts a bamboo skewer into water and up comes sate. He fills a strainer with water and the water does not spill.

"Very good, my son. You are indeed magical. I give you permission to descend to the earth. But you must wear these clothes."

Sunan Ambu gives him a black costume. Guruminda changes clothes. Suddenly he feels himself changing into a monkey.

"Do not be afraid, my son. If you pass this test, you will be married to the princess in your dream, and you will change back into the heir to Kahiangan," the wise Sunan Ambu declares.

"So it must be, mother. I will take my leave."

Guruminda flies through the clouds like a tornado. He arrives in a jungle not far from a country known as Pasir Batang.

Scene II

The king of Pasir Batang is the wise Prabu Daniswara. His minister is Patih Nilajaya. The lengser, Uwa Batara Lengser, is also present at court.

The lengser asks, "My king, what is bothering you these days?"

"Oh, lengser and my trusted advisor Patih Nilajaya, I do not know what to do for the heir of my throne. I am already old and must give up my kingdom to an heir. But I have no sons. I have many daughters, but how am I to decide which one to give the throne?"

The trusted advisors have no answer for the king. They know the problem is great because the king has seven daughters.

²⁷ A curved indented knife believed to hold magic power.

“How about your eldest daughter, Nyi Mas Putri Purbararang?” suggests Patih Nilajaya.

“No, that's impossible. Purbararang is not right for a ruler, nor are her four younger sisters. It seems the only one right for the position is my youngest daughter, Nyi Mas Purbasari,” says the king.

“I, your lengser, agree very much, my lord. It is written as such in the laws of the land. I trust in your wisdom wholeheartedly,” says Uwa Batara Lengser.

“Good. Then call in Nyi Mas Purbasari immediately!” orders the king.

She comes to face the king.

“My child. I have already decided that you will be my choice to rule this kingdom. Are you prepared?”

“My father. It is not that I do not wish to rule. But what about my elder sisters?”

“Minister,” shouts the king, “call the other princesses!”

Nyi Mas Putri Purbararang, Nyi Mas Putri Purbakancana, Nyi Mas Putri Purbamanik, Nyi Mas Putri Purbadewata, Nyi Mas Putri Purbaendah, and Nyi Mas Putri Purbaleuwih enter the room.

“My daughters. I have made a decision based on much thought and over much time. I am getting old and wish to hand my kingdom over to Nyi Mas Putri Purbasari. What is your opinion?”

“There is nothing to debate. The decision of the king is like the decision of a god,” answers Nyi Mas Purbararang. Yet deep down she feels jealousy and rejection.

The king declares Nyi Mas Purbasari the new ruler of Pasir Batang and places the crown on her head.

After the official inauguration, Prabu Daniswara has one last request.

“Before I leave to meditate, I wish to eat the meat of a monkey. Uwa Batara Lengser, go to Aki Balangantrang in Kalipucang. Tell him that within three days he must present a live monkey to me. If he is not successful, he will be decapitated.”

The lengser leaves the kingdom.

Scene III

In a rice field on the side of a hill, Uwa Batara Lengser meets Aki and Nini, who are famous for their hunting skills. The lengser tells them of the king's wishes.

"Wow! The sentence is so harsh! What if we are unable to fulfill his majesty's request?"

"You heard what the king said."

"How will we do this in time?"

"Don't despair, Aki, we will find that lutung. What is our reward if we succeed?" Nini asks.

"You will be given gold, new clothes, and as much food as you need," the lengser replies.

"O.K., we'll do it," says Aki.

The lengser returns to Pasir Batang.

Scene IV

Aki has a cage strapped to his back and carries a blowpipe. Nini is at his side.

After an entire day, they have made no progress. They have not even spotted a bird all day.

Just as they are about to give up hope, they see a lutung in the distance.

Aki and Nini sneak up to the lutung. The weapon is pointed at the monkey.

Seeing the weapon, the lutung begins to speak: "Aki, don't kill me. Protect me because I am the heir to a throne."

"What? A monkey that can talk?"

"Don't be afraid. I am a lutung who is lost (*lutung kasarung*)."

The monkey descends from the tree and approaches the two startled hunters.

They explain their dilemma of finding a monkey for the king.

"Don't be confused any longer. Bring me to the king. That way you will no longer face this difficulty with the king," says the lutung.

"Thank you, lutung. Let's go."

Scene V

Nyi Mas Purbararang is scheming with her younger sisters at her side. The hate they feel towards Nyi Mas Purbasari and Nyi Mas Purbaleuwih is obvious by their conversation.

Meanwhile, Nyi Mas Purbasari is having a difficult time ruling the kingdom.

Aki and Nini arrive with the lutung. Everyone in the palace is overjoyed with the prize. The lutung is caged and presented to the king.

Aki and Nini receive their gold and other rewards.

The lutung remains in the iron cage. He exhibits strange behavior. For example, he rejects food from Nyi Mas Purbararang but takes food gladly from Nyi Mas Purbasari.

The king witnesses the strange behavior and decides to abandon his original plan to kill the monkey. Instead he decides to keep the monkey in captivity.

Prabu Daniswara and his queen set off to meditate, leaving behind the troubles of the world.

Scene VI

After the king and queen leave, Nyi Mas Purbararang and her sisters summon Nyi Mas Purbasari.

“Purbasari! You are not fit to rule! I am more suited to sit on the throne. Step down at once! Give me that crown!” threatens Purbararang, with the prodding of her four sisters.

“My sister. Forgive me. I really don't want to be ruler anyway. If you wish to be queen, take the crown and the kingdom,” answers Purbasari.

In anger, Purbararang sweeps the crown from the hands of the younger princess. She puts it on and assumes the royal throne.

“Beginning today, the entire kingdom of Pasir Batang is under my control,” declares the eldest sister.

“Uwa Batara!” shouts Purbararang.

“Yes, your majesty,” answers the lengser.

“Throw Purbasari to the forest! Kill her there!”

“Your majesty, Uwa Batara Lengser is not capable of

killing . . . ”

“Uwa Batara, do you wish to be beheaded?”

“Very well, your wish shall be carried out.”

Nyi Mas Purbasari and her only loyal sister, Nyi Mas Purbaleuwih, led by the lengser, are taken to the forest.

Seeing their desperate situation, the lutung in the cage becomes furious. Using all of his magical power, he breaks open the bars of the iron cage. He runs after the two princesses as quickly as he can.

Uwa Batara Lengser is startled to see Lutung Kasarung. He runs after the monkey, trying to recapture him. But the lutung is too evasive. The lengser falls and his pants slip off. Nyi Mas Purbasari begins to laugh and the heaviness of her heart is lifted. She decides that Lutung Kasarung will be her close friend.

Uwa Batara Lengser finds a cave for the princess and then returns home.²⁸

“This forest is scary,” she thinks. “To avoid this loneliness, let's try to sing.”

“O.K., princess, but I will have to be rewarded after that.”

Purbasari is startled. “You can talk?”

“Of course I can.”

“What then would you like as a reward?”

“Oh, just that you marry me.”

“I'm sorry, but must I marry a monkey?”

“I was only joking,” says the lutung bashfully.

Nyi Mas Purbasari becomes very light-hearted with her new friend, Lutung Kasarung, the talking monkey.

In the middle of the night, Lutung Kasarung prays for the help of his mother, Sunan Ambu, in Kahiangan.

Soon, in the middle of the forest, a beautiful palace appears. The next morning Purbasari wakes up in the palace.

“Why am I in this palace?” she asks.

“It is a gift from my mother, Sunan Ambu,” says the lutung.

Purbasari is overjoyed.

²⁸ At this point, the story, focuses solely on Nyi Mas Purbasari. The fate of Nyi Mas Purbaleuwih is not revealed until the end of the story.

Scene VII

Nyi Mas Purbararang is not satisfied, knowing that Purbasari may still be alive. She sends the lengser out to the forest to find out whether she has been eaten by animals yet.

Uwa Batara Lengser gets to the forest and finds the fabulous palace there. Nyi Mas Purbasari comes up behind him and asks if he is Uwa Batara Lengser.

“Ye . . . ye . . . yes, your highness. Are you Nyi Mas Putri Purbasari?”

“Yes, I am,” she says, crying with joy at being reunited with the lengser.

They talk for awhile and then the lengser goes back to Pasir Batang. The lengser reports that Purbasari now has a palace of her own in the forest. Of course Purbararang is jealous and mad.

“Uwa Batara Lengser, you must deliver this message to Purbasari. Tell her that I, Nyi Mas Purbararang, offer a challenge. If she is the true heir to the throne, she will be able to defeat my challenge!”

The lengser delivers the message. Purbasari is confused. However, she is encouraged by Lutung Kasarung to accept the challenge. “Sunan Ambu is on your side,” he says.

Scene VIII

With the black monkey at her side, Purbasari arrives at the town square in Pasir Batang. Nyi Mas Purbararang meets her with a fierce look on her face.

The townspeople are gathered as the judges of the contest.

“The first event will be a weaving contest!” announces Nyi Mas Purbararang.

Purbasari is handed a tiny amount of yarn, not even enough to make a wraparound skirt. Lutung Kasarung comforts the princess and asks for the assistance of Sunan Ambu in heaven.

Sunan Ambu orders her pohaci to descend to the world to help her son, Guruminda, alias Lutung Kasarung. The pohaci bring heavenly yarn with them and help weave a dress. The product is shown to the people and voted the best.

Nyi Mas Purbararang asks for the contest to continue with a rice planting event. Again, Purbasari is victorious.

Nyi Mas Purbararang remains unsatisfied. She contests, "Who is the best cook?"

After a short while, the two contestants prepare some vegetables. All the spectators sitting in front taste the dishes and Purbasari's is declared the most delicious.

"Whose hair is longer?" challenges Purbararang

With the help of the pohaci, Purbasari lets down her hair, which is so long that it takes a piece of bamboo to unravel it.

Purbararang is steadily getting angrier. "Whose back is more slender?"

Purbasari's.

"Whose angklung is more refined?"

Purbasari's.

"Who can catch the most fish in the river?"

Purbasari.

With the contest almost over and Purbararang losing in every event, she makes her last attempt at victory. "Whose fiance is more handsome?"

Hearing the last challenge, Purbasari begins to cry. Purbararang's fiance is named Indramayu. He gets up on the stage and the people applaud at how dashing he is. Purbasari is defeated. After all, she came to Pasir Batang accompanied by a monkey!

"Don't cry my princess. The contest is not over. I am no ordinary monkey, but a black monkey. With any luck, Sunan Ambu will help us," says Lutung Kasarung.

The monkey climbs onto the stage. The people begin to laugh heartily. Purbararang is content; she steps onto the stage, mimicking the monkey.

"Admit it, Purbasari, I am the winner." Your head will be cut off!" conspires Purbararang. Purbasari merely stands by weeping.

Lutung Kasarung stands to the side of Indramayu. The people laugh at the silliness of the monkey.

The lutung calmly removes his monkey suit and changes into a handsome prince.

The people believe they have witnessed a miracle. They declare Purbasari the winner.

Purbararang descends from the stage and kisses the foot of Purbasari.

"I am sorry, my sister. Kill me. Cut off my head in front of all these people right now."

“Oh, my elder sister, Purbararang. Don't talk this way. Get up, it's not right. You are still my sister.”

They embrace.

The punishment to Purbararang and her other disobedient younger sisters is to serve in the palace as servants. Nyi Mas Purbaleuwih receives the black monkey's suit as a gift. While she is holding the suit, it turns into a handsome man!

“This is your fiance, Purbaleuwih. He is Lembu Halang, soon to be the prime minister of Pasir Batang,” declares Guruminda.

Kumbakarna, the fifth story in the collection, is best known as a wayang story, performed by the puppet theatre troupes of Java. It recounts the birth and exploits of the child-eating demon Batara Kala. Sanghyang Otipati, also known as Batara Guru, the king of the universe, descends to earth to meet Dewi Tandana, a goddess whose meditation is disturbing the balance of the cosmos. Her beauty overwhelms the high god and in his passion he rapes the goddess, but his sperm does not enter her. Instead it falls to the ground and forms the ogre Batara Kala.

The balance of the universe is again disturbed because the ogre eats only human flesh and his voracious appetite threatens the stability of life on earth. He strikes a deal with Sanghyang Otipati (his father), which gives the ogre the right to eat people who fulfill certain criteria. Batara Kala stalks the land looking for prey but is often tricked or placated with song and other offerings by good juru pantun.

Kumbakarna is usually preceded by another story; then at around one A.M., when Batara Kala is said to be on the loose, stalking the area for prey, *Kumbakarna* is performed. For their own safety, the audience is advised not to leave the performance until it is over. Many offerings are made: clothing; cooking utensils; farming tools; a banana stalk; rice wine; incense; seven kinds of fruit; seven kinds of tuber; seven kinds of *rujak* (a fruit dish made with sugar and chilis); seven kinds of water; two chickens; a white cloth; coconuts; uncooked rice; and many other types of food, drink, and necessities of daily life.

²⁹ Recorded in Ujungberung, West Java, 3/15/89.

The offerings are arranged in front of and around the juru pantun. As the opening invocatory song begins, three men prepare the burial of a young chicken. One of the men cuts out the chick's belly and wraps it in newspaper together with a chunk of salt and various leaves. *Hanjuang* leaves, believed by the Sundanese to ward off evil spirits, are propped up on the burial spot in the host's yard. After the performance, the person for whom the event is held, is told to bathe with blessed water mixed with fragrant flowers. The offerings are given by the host to the juru pantun, who will then distribute them to his family and other villagers.

Kumbakarna

Scene I

Sangiang Otipati, also known as Batara Guru, tells Batara Narada that he is worried about the present state of affairs in Suryalaya (the abode of the gods) because many of the heavenly beings are sick.

Batara Narada informs him that the imbalance is due to the meditation being performed by a woman named Dewi Tandana at Gunung Semeru.

Dewi Tandana is meditating naked; the forbidden parts of her body are covered only by her long hair.

Sangiang Otipati decides to descend to Marcapada (the world) to confront Dewi Tandana. Batara Narada tries to dissuade the king of the heavens, but his efforts are useless. Sangiang Otipati arrives at Gunung Semeru.

Sangiang Otipati is amazed at the sight of Dewi Tandana. Although he is the highest ranking god, he cannot control his passion. He is aroused by the beautiful body of the goddess.

Sangiang Otipati awakens the goddess from her deep meditation and asks what is the purpose of her meditation.

The goddess is instantly aware that the visitor is a god and she is quite happy with the prospect of securing her wishes with his help. She explains the purpose of her meditation is to find a husband. The husband must be able to give orders as well as take orders; he must be a man of the world.

Hearing this, Sangiang Otipati is overjoyed. He is just the man to become the goddess' husband. Dewi Tandana is also very happy. She orders him to bring a brush as she prepares to have her hair washed. He brings one and proceeds to wash the goddess' hair.

Dewi Tandana makes several more demands on the high god of the universe. Of course he is offended, being the leader of the gods in heaven and on earth.

Sangiang Otipati refuses her orders, and Dewi Tandana in turn refuses to become the king's wife. He becomes furious. He wants to rape the goddess. But she has black magic powers and turns the god into an ogre.

The high god of the universe in the form of an ogre chases Dewi Tandana. She runs to find a hiding place. She spots a broken tree trunk, and by using her magical

powers, disappears into it. She disappears from sight, leaving only the image of her body within the tree trunk.

Sangiang Otipati sees the form of the goddess lying face up within the tree trunk. He embraces it and ejaculates his sperm. He then regrets his lustful behavior. Suddenly a voice is heard from out of nowhere, "Hey, Otipati, what is the meaning of Tandana?"

"Tandana, that is a sign," he answers.

After realizing the true nature of Dewi Tandana, he regains his true form as Sangiang Otipati and is freed from the clutches of the ogre. He returns to Kahiangan.

Batara Narada scolds the high god for his doings but understands what has happened.

Scene II

A group of heavenly beings are sent from Kahiangan down to earth to clean up the sperm left by Otipati. But the sperm has already given life to an ogre named Babangkak Kama Salah. The ogre asks a monk where his father is. The monk points to Kahiangan.

Babangkak Kama Salah goes to Kahiangan. The gods try to stop the ogre from reaching Sangiang Otipati but they don't succeed.

Babangkak Kama Salah asks for his inheritance. Otipati tells him that the inheritance has already been given to Kalamat; if he wants it, he will have to fight Kalamat.

Kalamat is killed in the fight and his clothes are stolen by the ogre. Otipati changes the ogre's name to Batara Kala. He is ordered to live on the earth to plant rice, *gandrung*, turmeric, *hanjeli*, and other spices.

Scene III

On earth, Batara Kala eats the raw flesh of animals but is never quite satisfied.

Sangiang Otipati orders Emban Kalameni to act as Batara Kala's cook. One day, Kalameni cuts her finger while cooking and the blood gets mixed in with the food. Batara Kala eats the meal and wonders why it is so delicious.

The servant tells him about her accident. Batara Kala now knows human blood will satisfy his taste. He tries to eat Emban Kalameni, but she evades him by saying, "Who will cook for you?"

Batara Kala goes to Kahiangan to discuss the matter with Sangiang Otipati. Otipati prescribes the conditions for eating humans. Batarakala may eat:

1. an only male child (*untang-anting*);
2. an only female child (*unting-unting*);
3. a child born without a *lamad*, or placenta (*lamunting*);
4. four children in a family, all girls (*srimpi*);
5. four children in a family, all boys (*serampa*);
6. five children in a family, all boys (*pandawa*);
7. five children in a family, all girls (*pendewi*);
8. five children in a family, four girls, one boy (*pendewa Impil-impil*);
9. five children in a family, four boys, one girl (*kaselapan*);
10. two children, both girls (*kembang sapasan*);
11. two children, both boys (*gandana*);
12. two children, both girls (*gandini*);³⁰
13. three children, boy-girl-boy (*kulah kahapit pancuran*);
14. three children, girl-boy-girl (*pancuran kahapit kulah*);
15. three children, the first and third die leaving only the second (*nanggung bugang*);
16. five children, four die (*tunggul kawung*);
17. children struck by the death of their father (*yatim*);
18. a child who has to be pulled out by a dukun beranak, a midwife (*subaha or sulaha*);
19. a child born feet first (*tarujun*);
20. a child born during *Magrib* (*harieum*);
21. a child born covered with a *lamad* (*galak kulah*);
22. a child who has no direction (*katalimbeng*);
23. a person who doesn't believe in God (*una iman*);
24. a rice farmer whose farming tool breaks in the field (*pasti*);
25. a person who cooks rice and spills it or a person who works without knowing the time (*tanpa anggeran*).

After learning these conditions, Batara Kala goes to Waringin Pitung. He takes the sword named Si Mantawa from Otipati: his victim's necks must be sliced.

³⁰ It is unclear why two different names are given for the same criteria (see no. 10 above).

Scene IV

Word of Batara Kala's rampaging reaches Batara Narada and the other gods. They attempt to stop Batara Kala by disguising themselves as a wayang troupe called Kanda Buana, accompanied by the gamelan ensemble Lokananta. Kanda Buana performs at the ruatan ceremony moving from village to village to protect people from the ravaging ogre.

Batara Kala arrives at Waringin Pitung. In the forest, he awaits his victims.

Sangiang Otipati passes over the forest where Batara Kala lays in wait. At that moment, the high god of the universe falls under one of the twenty-five categories and can legally be hunted by Batara Kala. Before being devoured by the hungry ogre, the two play a riddling game (*tatarucingan*). Sangiang Otipati answers all the riddles correctly. He then sings the "Kidung Timbangan," which lures Batara Kala to sleep. Otipati returns to the heavens.

Scene V

A man named Jatismati passes through the forest. Batara Kala asks whether he is Yatim. He answers yes and says that he is on the way to a ruatan to be performed by the Kanda Buana group.

Batara Kala chases Jatismati into the village, where the musicians are warming up. Jatismati hides among the musicians. The dalang protects him by placating Batara Kala with the song "Kidung Ngasalkeun" (or "Kidung Kalerean"), which tells of the origins of Batara Kala. The ogre is put to sleep.

Scene VI

Batara Kala sees a woman passing through the forest. She is carrying a baby. Batara Kala asks her if she is going to a ruatan. She tells him that the baby's father has just died. Batara Kala chases the woman and captures the baby. He remembers that he must use the magic sword to take his victims, but he doesn't have it with him; the sword was given to the dalang the night before in exchange for the song "Kidung."

Batara Kala goes back to ask for the sword. The dalang offers to exchange the baby for the sword. The sword and the baby are placed on the stage. At the count of seven, the dalang will take the baby and Batara Kala will take the sword. The dalang counts, "One, two, three, seven!" He takes the baby and the sword at once. Batara Kala has been tricked. As a consolation prize, the dalang gives Batara Kala the song

"Kidung Panundung." After the song, Batara Kala is taken back to the heavens by Sapu Jagat to find his victims there.

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